Where Worlds Collide

New Bihar Mandir

-Black Bhakti Handbook -

Issue 1

Where Worlds Collide

New Bihar Mandir

- Black Bhakti Handbook # 1 -

Table of Contents

Section 0

0.0 Introduction
0.1 Mission Statement

Section 1

1.0 The Heresies of Ramakrishna
1.1 Anantadeva
1.2 The Glories of Lord Ananta
1.3 Kali - Black Goddess of Death
1.4 Killing for Kali
1.5 The Dark Night of Destruction
1.6 Kali Marches on

Section 2

2.0 Installation
2.1 Activation
2.2 Daily Puja

Introduction

Hare Krsna!

Ancient prophecy states that as the wheel of history moves incessantly forward further into the Kali-yuga (the Iron Age of Quarrel and Hypocrisy) that worship of the tenth and final avatara of Visnu/Krsna, Lord Kalki, will begin to manifest around the globe. Five-thousand years into the Kali-yuga, New Bihar Mandir, a worldwide movement of devotees and temples, is beginning to bring this prophecy into fruition.

Only two temples to Lord Kalki exist in India, both of which are shrouded in mystery. One exists in Jaipur, the city where Lord Kalki's mighty winged horse, Devadatta, will manifest. It is closed to the public and has been maintained by the government for the last several-hundred years since its inception. The priests, hired by the state, enter discreetly now and again for maintenance. The other exists in Sambhal, Uttar Pradhesh, which will be the birthplace of Lord Kalki 427,000 years into the future at the end of the 432,000 year-long Dark Age.

By the arrangement of Supreme Godhead Lord Sri Krsna, since the founding of New Bihar Mandir, persons have come into our purview who have assisted in making our fervent desire to worship Sri Kalki Avatara come to pass. New Bihar Mandir devotees worship Lord Kalki and the fierce Goddess Kali in tandem along with the Guardian Deities, the latter whose worship is most prevalent in Tamil Nadu, Sri

Lanka and amongst the Tamil diaspora in Malaysia and Singapore in particular. At the end of the Kali-yuga, Lord Kalki will appear along with the Goddess Kali, Sesa Naga (the thousand-hooded serpent) and all Bhairavs and Veeran to cleanse the earth and usher in a new Golden Age.

At the arrangement of a Garhwali devotee from Uttarakhand and overcoming all obstacles, a Kalki Shaligram and sacred clay from the place of Kalki Avatara's birth were procured from the Kalki Temple in Sambhal, U.P. and relayed via courier to the flagship New Bihar Mandir in rural Lexington County, South Carolina (a state in the southeastern United States). After this devotee's discussion with the priests of the Sambhal Kalki temple these holy items were obtained, the shaligram which was worshipped at the very feet of the Kalki murti in Sambhal for many years and whom is Kalki Himself. Now in an occurrence without precedence, the very quintessence of the 'Killer Avatar' has crossed the Atlantic and has become a beacon for inaugurating the worship of Kalki Avatara around the globe. Join with us in manifesting the energies of the future in the present, burning away the darkness of nescience and lighting the lamp of eternity in all souls by the incomparable grace of the Lord. Hare Krishna!

Mission Statement

1. To act as a vanguard missionary force for inaugurating worldwide worship of Lord Kalki, the 10th and final Avatara of Visnu/Krsna, during this stage of the Kali-yuga in fulfillment of ancient Vedic prophecy. Lord Kalki is our commander, ultimate master and final authority life after life. Paramount to our mission is gathering those inflamed with devotional love at His Lotus Feet.

2. Spreading the chanting of the mahamantra Hare Krishna, Hare Krishna, Krishna Krishna, Hare Hare/Hare Rama, Hare Rama, Rama Rama, Hare Hare to hitherto unreached population demographics including the rural and urban poor, prisoners and diverse ethnic populations unfamiliar with sastric knowledge.

3. Teaching and instructing both those born into Hindu traditions and those who are not native to Hindu practices the potent sadhana (spiritual discipline) of deity (an idol imbued with spiritual power that is the residing place of Godhead) worship. Deity worship is a bona fide path toward approaching Supreme Godhead that has been executed in religious life since time immemorial.

4. Establishing centers, mandirs and facilities for the promulgation of spiritual knowledge, regular propitiation of Lord Kalki, Mother Kali and the Guardian Deities and for serving as central areas for dissemination of spiritual literatures and bases for

the planning and execution of myriad humanitarian activities to benefit our communities.

SECTION 1

1.0
The Heresies of Ramakrishna

Within the context of modern practices loosely contained under the umbrella of Hindu religion, the qualities of Kali and her actual nature has been gradually obfuscated. One of the principal reasons for this mistaken identification of her nature is the work of the popular and widely regarded saint Ramakrishna, who was the pujari at the Dakshineswar Kali Temple which was built via the financing of a wealthy high-caste woman of Bengal and located in the city of Calcutta. Ramakrishna's most prominent disciple was Swami Vivekananda, who established the Ramakrishna Mission and who was one of the first people to spread Hindu ideas to the west, particularly via route of the Parliament of World Religions held at the Art Institute of Chicago in 1893.

Ramakrishna cemented and calcified what had been a building trend for sometime on the Indian subcontinent, mainly the desire of the upper-classes to co-opt the deity of Kali for their own purposes and designs. Historically, Kali had always been the domain of the untouchables and tribal persons (now referred to as dalits and scheduled castes respectively in the Indian census) as well as dacoits (outlaws.) Aware of the power of the deity, certain of the upper-classes took up her worship, originally as a practical matter as it was the dacoits who raided their estates who were the only local representatives of Kali worship, often worshiping their own leaders

as personifications of Kali herself. On this highly practical initial premise, the estate owners deduced that if they themselves worshiped the terrible goddess that they might also be recipients of her mercy.

Ramakrishna institutionalized the acceptability of Kali within the upper-classes and a cross-section of the population by emphasizing approaching her in the mood of child/mother relationship and further underlining that this was really the only decent way to approach Kali. Whereas Kali had traditionally always been portrayed as naked but for a garland of skulls and other grisly ornaments, Ramakrishna dressed Kali in human garb and emphasized her as being a "firm but fair" mother figure and also specifically a "boon-giving" goddess, which appealed to the base nature of the capitalist-minded populace who he sought for donations and funding. Ramakrishna's ideas became prominent and the particularly bourgeois "mother cult" spread in popularity, with Bengal being it's recognized epicenter and source of dissemination.

The heresies of Ramakrishna have become so en vogue that even these days many so-called Tantrics are overwhelmingly espousing the Ramakrishna version of Kali, even unwittingly. All the while and beyond the purview of the Indian upper-classes and curious western adherents, more genuine forms of Kali worship continued to flourish without interruption in the tribal areas, amongst the dalits and also in the regions of south India which are infamous for open worship of demons (this trend trebles once

crossing onto the shore of Sri Lanka.) One of the underlying triggers for the obfuscation of the nature of Kali by Ramakrishna and many who worship under the banner of shakta and tantric traditions since then has been the need to present her as the ultimate deity. With the theological impetus of placing her as the highest deity on the pecking order, many aspects of her genuine nature have been concealed in the rush to establish her as a creator deity, etc. According to Srimad Bhagavatam she is in fact a co-creatrix of the material world, but not in the way that the shaktas believe.

The more her adherents began to attempt to portray her as the ultimate deity of all pantheons the more they ignored her administrative functions which are in fact indicative of both her nature and her desires as an expansion of the little sister of Lord Krsna (Subhadra) and as a renown female Vaisnava ('Vaisnavi', indicating a female Vaisnava, is one of her titles.) At her root Kali is a dangerous deity that is primarily a war goddess. Explained thus it seems that such should be obvious but it is hard to recognize for many. During the Battle of Kuruksetra, Aravan (the half-demon son of Arjuna and a naga princess) was voluntarily beheaded to the goddess Kali to assure the victory of the Pandavas.

During the Ramayana War, Ravana's son Indrajit conducted secret worship of Kali (which was interrupted) to attempt to gain martial advantage on the battlefield. As well, there is also a ritual in which weapons are worshiped in the conjunction with the goddess Kali. Amongst the major strains of Hindu

thought, only Vaisnavism correctly identifies the nature of the goddess Kali. Without the burden of attempting to theorize her functions in order to establish some political primacy in inter-religious debate, we can identify her actual administrative functions and thus appreciate, and propitiate her, "as she is."

Within the Sri Kalki Purana you will read many engaging accounts that will reveal to you the prominence of the goddess Kali (particularly in her form as Mayadevi which is at base synonymous with Durga) throughout the text. Most important prominence is seen in that Mayadevi merges with Lord Kalki on the battlefield in a deceptive move which leads to the brutal annihilation of the enemy forces which had attempted to summon her for their own purposes and the fact that Sasidhvaja Maharaja, the father of Lord Kalki's second consort named Rama, receives liberation from Lord Kalki via a formula of glorifying the various aspects of Mayadevi before having his head removed from his body by the sudarsana chakra of Lord Kalki. As Lord Kalki's name, fame, pastimes and associates are all worshipful, we worship Lord Kalki in conjunction with goddess Kali due to her prominence in the events that will occur at the end of the Kali-yuga and according to her administrative function, propitiating her for the victory of Lord Kalki in a rasa of servitorship at the final juncture of apocalypse.

1.1
ANANTADEVA

Ananta awakens lustful longings in women.

Deceives mundane men by keeping the ignorant in ignorance, illusion of ego "I am the enjoyer of the Universe".
Ananta is worshipped by Shiva, Lord of Destruction.

Because of this, Ananta is known as Tamasi (Darkness).

Ananta is the source of, and is at the heart of Shiva.

Ananta wishes to destroy the cosmos. When the time of devastation comes, Ananta transmits the power and knowledge to Shiva on how to destroy the cosmos.

Ananta's name means endless.

Ananta is a massive pre-cosmic serpent with thousands of hooded cobra heads and mouths.

When Ananta uncoils, creation emits. When Ananta coils up, the cosmos are devastated.

Ananta when angered, releases Rudra from his brow to destroy the world.

Ananta is the first and foremost expansion of Lord Krishna.

Anantadeva is equated with primordial darkness and

is the personification of the formless primordial ocean.

Anantadeva's main mission is to dissolve this material creation.

Ananta is King of the Nagas (Snake King).

MANDALAYA ANANTAYA NAGARAJAYA NAMAH!

1.2
The Glories of Lord Ananta
Srimad Bhagavatam, Canto 5: The Creative Impetus

In this chapter, Śukadeva Gosvāmī describes Ananta, the source of Lord Śiva. Lord Ananta, whose body is completely spiritual, resides at the root of the planet Pātāla. He always lives in the core of Lord Śiva's heart, and He helps him destroy the universe.

Ananta instructs Lord Śiva how to destroy the cosmos, and thus He is sometimes called *tāmasī,* or "one who is in the mode of darkness." He is the original Deity of material consciousness, and because He attracts all living entities, He is sometimes known as Saṅkarṣaṇa.

The entire material world is situated on the hoods of Lord Saṅkarṣaṇa. From His forehead He transmits to Lord Śiva the power to destroy this material world. Because Lord Saṅkarṣaṇa is an expansion of the Supreme Personality of Godhead, many devotees offer Him prayers, and in the planetary system of Pātāla, all the *suras, asuras,* Gandharvas, Vidyādharas and learned sages offer Him their respectful obeisances.

The Lord talks with them in a sweet voice. His bodily construction is completely spiritual and very, very beautiful. Anyone who hears about Him from a proper spiritual master becomes free from all material conceptions of life. The entire material energy is working according to the plans of Anantadeva.

Therefore we should regard Him as the root cause of the material creation. There is no end to His strength, and no one can fully describe Him, even with countless mouths. Therefore He is called Ananta (unlimited). Being very merciful toward all living entities, He has exhibited His spiritual body.

Śukadeva Gosvāmī describes the glories of Anantadeva to Mahārāja Parīkṣit in this way.

Text 1:

Śrī Śukadeva Gosvāmī said to Mahārāja Parīkṣit: My dear King, approximately 240,000 miles beneath the planet Pātāla lives another incarnation of the Supreme Personality of Godhead. He is the expansion of Lord Viṣṇu known as Lord Ananta or Lord Saṅkarṣaṇa. He is always in the transcendental position, but because He is worshiped by Lord Śiva, the deity of tamo-guṇa or darkness, He is sometimes called *tāmasī.* Lord Ananta is the predominating Deity of the material mode of ignorance as well as the false ego of all conditioned souls. When a conditioned living being thinks, "I am the enjoyer, and this world is meant to be enjoyed by me," this conception of life is dictated to him by Saṅkarṣaṇa. Thus the mundane conditioned soul thinks himself the Supreme Lord.

Text 2:

Śukadeva Gosvāmī continued: This great universe, situated on one of Lord Anantadeva's thousands of

hoods, appears just like a white mustard seed. It is infinitesimal compared to the hood of Lord Ananta.

Text 3:

At the time of devastation, when Lord Anantadeva desires to destroy the entire creation, He becomes slightly angry. Then from between His two eyebrows appears three-eyed Rudra, carrying a trident. This Rudra, who is known as Sāṅkarṣaṇa, is the embodiment of the eleven Rudras, or incarnations of Lord Śiva. He appears in order to devastate the entire creation.

Text 4:

The pink, transparent toenails on the Lord's lotus feet are exactly like valuable gems polished to a mirror finish. When the unalloyed devotees and the leaders of the snakes offer their obeisances to Lord Saṅkarṣaṇa with great devotion, they become very joyful upon seeing their own beautiful faces reflected in His toenails. Their cheeks are decorated with glittering earrings, and the beauty of their faces is extremely pleasing to see.

Text 5:

Lord Ananta's arms are attractively long, beautifully decorated with bangles and completely spiritual. They are white, and so they appear like silver columns. When the beautiful princesses of the serpent kings, hoping for the Lord's auspicious blessing, smear His arms with aguru pulp, sandalwood

pulp and kuṅkuma, the touch of His limbs awakens lusty desires within them. Understanding their minds, the Lord looks at the princesses with a merciful smile, and they become bashful, realizing that He knows their desires. Then they smile beautifully and look upon the Lord's lotus face, which is beautified by reddish eyes rolling slightly from intoxication and delighted by love for His devotees.

Text 6:

Lord Saṅkarṣaṇa is the ocean of unlimited spiritual qualities, and thus He is known as Anantadeva. He is nondifferent from the Supreme Personality of Godhead. For the welfare of all living entities within this material world, He resides in His abode, restraining His anger and intolerance.

Text 7:

Śukadeva Gosvāmī continued: The demigods, the demons, the Uragas [serpentine demigods], the Siddhas, the Gandharvas, the Vidyādharas and many highly elevated sages constantly offer prayers to the Lord. Because He is intoxicated, the Lord looks bewildered, and His eyes, appearing like flowers in full bloom, move to and fro. He pleases His personal associates, the heads of the demigods, by the sweet vibrations emanating from His mouth. Dressed in bluish garments and wearing a single earring, He holds a plow on His back with His two beautiful and well-constructed hands. Appearing as white as the heavenly King

Indra, He wears a golden belt around His waist and a vaijayantī garland of ever-fresh tulasī blossoms around His neck. Bees intoxicated by the honey like fragrance of the tulasī flowers hum very sweetly around the garland, which thus becomes more and more beautiful. In this way, the Lord enjoys His very magnanimous pastimes.

Text 8:

If persons who are very serious about being liberated from material life hear the glories of Anantadeva from the mouth of a spiritual master in the chain of disciplic succession, and if they always meditate upon Saṅkarṣaṇa, the Lord enters the cores of their hearts, vanquishes all the dirty contamination of the material modes of nature, and cuts to pieces the hard knot within the heart, which has been tied tightly since time immemorial by the desire to dominate material nature through fruitive activities. Nārada Muni, the son of Lord Brahmā, always glorifies Anantadeva in his father's assembly. There he sings blissful verses of his own composition, accompanied by his stringed instrument [or a celestial singer] known as Tumburu.

Text 9:

By His glance, the Supreme Personality of Godhead enables the modes of material nature to act as the causes of universal creation, maintenance and destruction. The Supreme Soul is unlimited and

beginningless, and although He is one, He has manifested Himself in many forms. How can human society understand the ways of the Supreme?

Text 10:

This manifestation of subtle and gross matter exists within the Supreme Personality of Godhead. Out of causeless mercy toward His devotees, He exhibits various forms, which are all transcendental. The Supreme Lord is most liberal, and He possesses all mystic power. To conquer the minds of His devotees and give pleasure to their hearts, He appears in different incarnations and manifests many pastimes.

Text 11:

Even if he be distressed or degraded, any person who chants the holy name of the Lord, having heard it from a bona fide spiritual master, is immediately purified. Even if he chants the Lord's name jokingly or by chance, he and anyone who hears him are freed from all sins. Therefore how can anyone seeking disentanglement from the material clutches avoid chanting the name of Lord Śeṣa? Of whom else should one take shelter?

Text 12:

Because the Lord is unlimited, no one can estimate His power. This entire universe, filled with its many great mountains, rivers, oceans, trees and living entities, is resting just like an atom on one of His

many thousands of hoods. Is there anyone, even with thousands of tongues, who can describe His glories?

Text 13:

There is no end to the great and glorious qualities of that powerful Lord Anantadeva. Indeed, His prowess is unlimited. Though self-sufficient, He Himself is the support of everything. He resides beneath the lower planetary systems and easily sustains the entire universe.

Text 14:

My dear King, as I heard of it from my spiritual master, I have fully described to you the creation of this material world according to the fruitive activities and desires of the conditioned souls. Those conditioned souls, who are full of material desires, achieve various situations in different planetary systems, and in this way they live within this material creation.

Text 15:

My dear King, I have thus described how people generally act according to their different desires and, as a result, get different types of bodies in higher or lower planets. You inquired of these things from me, and I have explained to you whatever I have heard from authorities. What shall I speak of now?

1.3
KALI - The Black Goddess of Death
(Non-NBM author)

In India, many myths and legends have evolved over the centuries to explain the forces of nature and the workings of the universe and their impact on human existence. Kali, a terrifying and gruesome-looking Mother Goddess, came to symbolize death, destruction and dissolution. In the Hindu pantheon of deities, she is also the 'Terrible Mother', the one whose power threatens to upset the balance of the universe.

No surprise that Kali became associated with danger and the collapse of order, and that she also came to be associated with criminals and other elements that threatened social stability.

Kali is depicted in sculpture and paintings as jet-black - symbolic of the night that 'swallows all of existence'. She is shown naked except for a snake coiled around her, and wearing a 'garland' of skulls. Her most recognizable feature may be her blood-red tongue sticking out aggressively through sharp fangs. With four arms, she has hands enough to hold a sword and the head of a demon, while making gestures of fearlessness and also of conferring benefits. Sometimes children dangle from her ears as ornaments, while on her wrists, serpents serve as bracelets.

Her name means 'time', suggesting transience, or time's ultimate power over all life. In the end, all life on

earth is finite. Kali reminds us that we cannot wish away or ignore this simple fact.
Kali is also beyond fear. As such, she is invoked by those seeking freedom from fear. Unlike other mother goddesses who give life, Kali is symbolic of one who dissolves or destroys life. She is shown at funeral pyres with jackals and goblins. Sects that revere Kali claim that by acknowledging all aspects of existence including death, fear, and destruction – rather than avoiding them – believers are liberated from existential angst and the bonds that keep them in ignorance.

In the nationalist movement of the late 19th century, Kali represented the Mother Goddess, the symbol of India.

Kali appeared in the world – according to some ancient stories – as the personification of the wrath of other deities. Kali provoked Lord Shiva to such violence and destruction that the earth shook, and their dance became so wild and crazy that the very stability of the cosmos was threatened. One legend tells us that Kali sprouted from Shiva's brow so immediately blood-thirsty and out of control that Shiva had to lie at her feet to bring her to a standstill. Some Kali-worshipping sects revere her as the victor over Shiva, whereas those who revere Shiva hold him to be the only one able to calm Kali's ferocity. The balanced view is that cosmic harmony is achieved through the union of both Shiva and Kali.

Kali is responsible for a dark history of human sacrifice in parts of India, which ended under British

rule. Another cult, the ‘Thuggies’, murdered and robbed in her name, and they, too, were banned by the British in the early 19th century.

Kali is particularly popular in Bengal where many beautiful temples exist to honour this terrifying deity.

1.4
Killing for 'Mother' Kali
(Non-NBM author)

It was at most a fringe practice, but a spate of ritual killings in India shows that human sacrifice lives on.

For the magic to work, the killing had to be done just right. If the goddess were to grant Khudu Karmakar the awesome powers he expected from a virgin's death, the victim had to be willing, had to know what was happening, watch the knife, and not stop it. But even tranquilizers couldn't lull 15-year-old Manju Kumari to her fate. In his police confession, Karmakar says his wife, daughter and three accomplices had to gag Manju and pin her down on the earthen floor before the shrine. In ritual order, Karmakar wafted incense over her, tore off her blue skirt and pink T shirt, shaved her, sprinkled her with holy water from the Ganges and rubbed her with cooking fat. Then chanting mantras to the "mother" goddess Kali, he sawed off Manju's hands, breasts and left foot, placing the body parts in front of a photograph of a blood-soaked Kali idol. Police say the arcs of blood on the walls suggest Manju bled to death in minutes.

Human sacrifice has always been an anomaly in India. Even 200 years ago, when a boy was killed every day at a Kali temple in Calcutta, blood cults were at odds with a benign Hindu spiritualism that celebrates abstinence and vegetarianism. But Kali is different. A ferocious slayer of evil in Hindu mythology, the

goddess is said to have an insatiable appetite for blood. With the law on killing people more strictly enforced today, ersatz substitutes now stand in for humans when sacrifice is required. Most Kali temples have settled on large pumpkins to represent a human body; other followers slit the throats of two-meter-tall human effigies made of flour, or of animals such as goats.

In secret ceremonies, however, the grizzly practice lives on. Quite simply, say the faithful—known as tantrics—Kali looks after those who look after her, bringing riches to the poor, revenge to the oppressed and newborn joy to the childless. So far this year, police have recorded at least one case of ritual killing a month. In January, in the southern state of Andhra Pradesh, a 24-year-old woman hacked her three-year-old son to death after a tantric sorcerer supposedly promised unlimited earthly riches. In February, two men in the eastern state of Tripura beheaded a woman on the instructions of a deity they said appeared in their dreams promising hidden treasures. Karmakar killed Manju in Atapur village in Jharkhand state in April. The following month, police dug up the remains of two sisters, aged 18 and 13, in Bihar, dismembered with a ceremonial sword and offered to Kali by their father. Last week on the outskirts of Bombay, maize seller Anil Lakshmikant Singh, 33, beheaded his neighbor's nine-year-old son to save his marriage on the advice of a tantric. Said Singh: "He promised that a human sacrifice would end all my miseries."

Far from ancient barbarisms that refuse to die, sacrifice and sorcery are making a comeback. Sociologists explain the millions who now throng the two main Kali centers in eastern India, at Kamakhya and Tarapith, as what happens when the rat race that is India's future meets the superstitions of its past. Sociologist Ashis Nandy says: "You see your neighbor doing well, above his caste and position, and someone tells you to get a child and do a secret ritual and you can catch up." Adds mysticism expert Ipsita Roy Chakaraverti: "It's got nothing to do with real mysticism or with spiritualism. It comes down to pure and simple greed." Tarapith in particular is a giant building site of new hotels, restaurants and stalls selling plastic swords and postcards of Kali's severed feet. Judging by the visitors here, Kali appeals to both rich and poor: the rows of SUVs parked outside four-star hotels belong to the ranks of businessmen and politicians lining up with their goats behind penniless pilgrims. ("The blood never dries at Tarapith," whispers one villager.)

There are no human sacrifices at the temple these days. But the mystique of ritual killing is so powerful that even those who actually don't perform it claim to do so. In their camp in the cremation grounds beside the temple, a throng of tantrics tout for business by competing to be as spooky as possible, lining their mud-walled temples with human skulls and telling tall tales of human sacrifice. "I cut off her head," says 64-year-old Baba Swami Vivekanand of a girl he says he raised from birth. "We buried the body and brought the head back, cooked it and ate it." He pauses to demand a $2 donation. "Good story,

no?" While most of this is innocent, some followers, like Karmakar, are inevitably emboldened to take their quest for power to the extreme. Karmakar, like many others, was caught. But in the dust-bowl villages of India, where superstition reigns and blood has a dark authority, the question is how many other "holy men" have found that ultimate power still rests in the murderous magic of a virgin sacrifice.

—With reporting by Faizan Ahmed

1.5
The Dark Night of Destruction

The name Kalaratri, translated as "Black Night" or "Black Night of Destruction", presents a particularly violent and destructive manifestation of the goddess Kali. Identical with Bhairavi (, although it shows particular administrative functions by its name), this form of the goddess is worshipped as the principal deity of two different locations within the organization New Bihar Mandir (NBM) – as His Lordships Shree Shree Kalki-Bhairavi in New Yama Loka located in British Columbia, Canada, and His Lordships Shree Shree Kalki-Kalaratri located in the United States.

According to David Kinsley, Professor of Religion at MacMaster University, Canada, in the influential book "Tantric Visions of the Divine Feminine" (Tantric views of the divine feminine) with respect to Kalaratri, "It is identified with Mahapralaya, as follows, the great dissolution at the end of the cosmic cycle, during which all things, which were consumed by fire, are dissolved in the formless waters of pre-creation."

Later in this book, Kinsley references Kalaratri again in the discussion of Mahavidya Kamala, "As a Mahavidya, Kamala has also become associated with fearsome qualities, that they are totally lacking in their worship and worship outside of that context. The anthem of its hundreds and thousands of names in Sakta-pramoda, for example, call it Kalaratri (a

terrible name for Kali), "The one who wears a garland of skulls", the, "It whose shape is terrible", Ghora (horrible), Bhima (terrible), and Tamasi: darkness, literally, "That which is tamas guna."). Although benign and auspicious qualities dominate her character as a Mahavidya, a dangerous and fearsome dimension is suggested in these cognomes."

For those desirous of verifying the nature of Kalaratri in relation to its primary macrocosmic activities and its nature, such as the embodiment of Mahapralaya, it is recommended that it be used as a primary source of study, the Srimad-Bhagavatam as published and distributed by the Bhaktivedanta Book Trust (available in the online versions on Vedabase.it) The Srimad-Bhagavatam is distinguished among the puranas in truthfulness to give a broad picture of the cosmological activities that take place during and those that guide to the end of a kalpa, or complete dissolution as occurs on the night of Brahma.

According to Srimad-Bhagavatam, at the end of the cosmic cycle, the third eye of Lord Shiva will open and from his forehead, in fury, eleven expansions known as Bhairavas will appear, each possessing and exhibiting a particular quality used affecting dissolution. Before the third eye of Lord Shiva opens and his scattering of Bhairavas, Lord Shiva will transmit through telepathic means, instructions on how to affect cosmic destruction through your adorable deity who is known alternatively by the names Tamasi (which means pure darkness, unchanged), Anantadeva (Eternal serpent), Ananta (Eternal) and

Sesa Naga (Serpent of thousands of heads), all of which are VISHNU itself.

Although Kinsley identifies Kalaratri with Mahapralaya, later in his book on the Mahavidyas he identifies another Mahavidya, Dhumavati, as being manifested within the Mahapralaya itself: “Dhumavati is generally spoken of as a manifestation of Mahapralaya, the great dissolution of the universe at the end of the great cosmic age. In Prapancasarasara-samgraha, It is said to have the appearance “black as clouds accumulated during dissolution.”

In her hymn of thousand names, She is called “The One whose form is Pralaya. One author said that it appears at the end of time, when even Mahakala, Shiva himself, has disappeared. Therefore, She is alone, She appears as a widow and in this form represents “the power of time, out of time and space.” Another academic says that Dhumavati “personifies the destruction of the world by fire, when only smoke and its ashes remain.”. Beyond name and form, beyond the human categories, alone and indivisible, as a great dissolution, It reveals the nature of ultimate knowledge, which is formless and knows no divisions between good or evil, pure and impure, auspicious and auspicious.”

1.6
KALI MARCHES ON

Where wastelands procure, Kali Amman presides

Where mountains of skulls rise, Kali Amman presides.

Where offerings of blood are given, Kali Amman
Presides.

Where all forms of worship are practiced, Kali
Amman presides.

Where the illusory world is scrutinized, Kali Amman
presides.

Where the false light of creation shines, Kali Amman
devours.

Where the ego of Brahma boasts, Kali Amman hastely
severs.

Where the reliance of others is bound, Kali Amman
stands alone.

Where war has been waged and no parties still stand,
Kali Amman marches on.

Where the spirit of fire burns, Kali the Black
shines.

SECTION 2

2.0
INSTALLATION OF DEITY

PRAANA PRATISHTA

Begin by establishing a firmly concentrated atmosphere in the place of worship by building the appropriate tone via music, chanting, etc. recitation of past times of the goddess. Intoxicants (other than tobacco, caffeine, etc. which act as concentration aids) should be avoided by the pujari (alcohol specifically) directly before the rite until after the ritual has been completed.

A stock of alcohol should be obtained however to utilize in the after-ceremony when you will offer meat preparations, alcohol and foodstuffs before the deity. These will then be consumed by those present as prasadam (spiritualized substances) imbuing those who partake with the potent energies of the deities propitiated and consisting of a celebratory meeting after the successful completion of the ritual.

All should begin by making full bowing prostrations before the deity who has been wrapped up and then the pujari should sound the conchshell three times. Pujari shall purify his mind by chanting "OM KREEM KALI" and "HARE KRISHNA" mahamantra to himself as the deity leads him under his breath or within his mind for the majority of the installation ceremony. Pujari according to his emotional highlight of worship can also chant these aloud for the benefit of

any in attendance while he goes about the various physical duties associated with the ceremony.

After the conchshell has sounded the pujari shall proceed reverentially to the murti of the deity and begin unwrapping it. Quantities of incense should be available and some should be burning as the deity is unwrapped. Once the deity is imbued with life in the praana pratishta the deity will immediately be able to ascertain the area. Due to the unpredictable nature of the dangerous mother the devotees should create an atmosphere that will be most pleasing to the goddess in all ways.

After having unwrapped the deity the pujari should use the middle finger of his right hand and dip into fresh water or water that is scented sweetly (such as attar of roses.) Having done so, massage the eyes of the deity so that they will spiritually open. Take some flowers and uncooked rice powdered with tumeric in your hand and touch it to the heart area of the deity - while holding these objects to the heart of the deity recite the following mantra (after the mantra has been repeated place these flowers and rice at the feet of the deity):

ASYA SHRI SIDDHI VINAAYAKA PRAANA
PRATISHTAA MANTRASYA
BRAHMA VISHNU MAHESHVARA
RUSHAYAHA
RIGYA JUSAAMA ATHARVANI CHANDAAMSI
PARAA PRAANASHAKTI DEVATAA

ABHISHEKEM

Deity has now been imbued with life and must have an initial propitiation of her person. The first duty of the pujari after the praana pratishta has been accomplished is to begin massaging life into the various parts of the deities body. The deity has now agreed on contract to enter into the murti form and expects worship from the devotees - she will also draw other devotees unto herself as well as provoking situations that will be pleasing to her demeanor as per her need. Have available various substances such as sandalwood paste (same as gopi chandan or tilak), scented waters (attar of roses), fresh water, perfumes (make sure however that these will not harm the deity format before applying them as certain resins are sensitive to oils, if you have scents that might not be compatible with the physical materials the deity is made of in this regard you can rub them around the area of the altar so that she can smell them.) Massage with your fingers life into each part of the deities body, relish the curvasceous and mighty form of the dangerous mother. Through the eyes of the deity and ascertaining the mood upon her face you will be able to understand if she is pleased with your worship and she will prompt you on how to continue.

After this has been done have ready several small cups, some full with milk and some full with fresh water. The milk can be sweetened or added to with precious substances should you desire. By this time you will be familiar with various visual representations of what this part of the ceremony

looks like (refer to the Abhishekem of Mariamman at the party website.) This is the bathing of the deity. Participants can have the option to pour one abhishekem of milk or water upon the deity as well. It is during this time also that participants including the pujari can have the opportunity to make oaths before the deity, vow themselves to the deity and also propitiate the deity with blood, mutilation and sacrifices. For the abhishekem the murti can be removed from the altar if necessary. A bowl should be present that will catch the blood, milk and water that flows over the deity from the abhishekem - this will then become "amritra" (nectar) and can be consumed and distributed to the participants by having them extend their right hand and the pujari dropping a few drops on the center of their palm which is then consumed by sucking the substance up from the palm. After the abhishekem and bathing of the deity has finished dry off the deity and return to the altar if it has been removed.

PUSHPANJALI

At this period the participants will offer flower to the feet of the deity. Although hibiscus (red flowers) are traditional, as this deity is the goddess of the wastelands other vegetation will due including weeds, strange flowers, etc. Pujari can have a bowl of these prepared and let the participants take some in their hand which will then be offered to the deity when the pujari cues them at the appropriate time. Taking some of the flowers in his own hand, the pujari should hold them while focusing intently upon the

deity and then loudly proclaiming the name of the deity (i.e. here we would use a phrase such as "Shree Shree Kalki-Kalika KI JAI!" - the last part is proclaiming the victory of the deity.) At this point the flowers will be thrown toward the deity so that they cascade down upon her like flowers raining from heaven - once the pujari has performed pushpanjali the other participants may approach the deity and offer the flowers in a similar manner. After the pushpanjali has been completed the pujari should offer the deity accroument, i.e. small weapons, bullets, etc., strings ties into nooses, etc. and rub vermillion powder onto the forehead of the deity (representing the awakening of the third eye.) Pujari should then annoint others present with vermillion powder and then rub his own third eye with vermillion powder last. This constitutes the first set of instructions for the installation of the deity. The next part to be sent within the next several days will instruct concerning how to perform initial puja (which should be done immediately after the pushpanjali) and the consecration of prasadam.

2.1
ACTIVATION

Activation by arcana and offering bhoga:

Deities are traditionally activated by a procedure known as 'prana-pratishta' which translates roughly as 'life imbuing.' Although this is traditional according to mainstream Hindu sanatana dharma temples the procedure of imbuing the deity with life differs according to geographical location and can be more or less elaborate depending on the orientation of those so worshipping.

As New Bihar Mandir is based on bhakti-yoga principles at the forefront, traditional prana-pratistha ceremony is being replaced with 'activation by arcana' which means 'activation by worship.' Through this method the life of the deity is activated through one's devotion. In the past we have seen that certain affiliates have witnessed the deity being alive "straight out of the box" thus precluded the need for a formal life-imbuing ceremony. The difference between a "statue" and a deity murti is that a statue is a lifeless image of a form whereas a murti has been imbued with the life of the deity itself. As such the murti will inhabit the murti thus making the murti itself non-material. Activation by arcana begins the contract between the worshipper and the deity that the deity will inhabit the murti form allowing access and darshana in exchange for worship and offerings.

Puja instructions in 2.0. of this document detail the basic instructions for puja only and do not necessarily intimate the esoteric side of the equation. The methods of worship described in this document have been practiced since time immemorial and the effectiveness of the same will be more apparent as one progresses in devotional life. Puja can be made more elaborate as it is said that in time the deity itself will personally instruct the pujari (which means 'priest') on how it wants to be worshipped. An important principle to remember however when expanding upon the puja instructions given in this handbook is that once a certain standard of worship is developed that standard of worship must be maintained - to do less constitutes a provocation and offense at the lotus feet of the deity.

A simple method for activation by arcana is to make the initial (first) puja elaborate in the sense that it should be accompanied by activities like chanting (kirtan) before the deity, special offerings of food and other items (non-sattvic offering such as tobacco or alcohol.) If special paraphernalia for the deity has been prepared then such can be offered before the deity as well (New Bihar Mandir Nanaimo deities as an example receive offerings of weapons, ammunition, burnt offerings, etc.) - the most important aspect is to intuit what the deity themselves desire.

Although Kali murtis are usually completely naked, sometimes New Bihar Mandir locations will dress them with black robes, headgear or other items - a special

dressing of the deity could coincide with the activation by arcana.

Complete the activation by arcana by performing initial puja followed by prasadam (ingesting of sanctified foodstuffs.) Items before they are offered are considered "bhoga" and items after they are offered are considered "prasadam." To offer food to the deity take a small dish (some small dishes should be set aside just for this purpose) and place food preparation upon the same and place at the feet of the deity. Allow the plate to sit at the feet of the deity for at least five minutes. After this has been accomplished the remainder of the food kept off the altar will be considered to be "prasadam" and the food directly from the deities plate will be considered "mahaprasadam" or especially sanctified.

Through regularly ingesting food offered to the feet of the deity one will in effect be ingesting the energies of the deity as the food will have become suffuse with the same. The act of eating itself will become devotional as the food will be prepared for the deity and what is eaten by the worshipers afterwards will be considered "remnants" - filled with the energy of the deity itself.

Photographs of the activation by arcana ceremony should be taken by the individual New Bihar Mandir branch installing a deity and sent to New Bihar Mandir's central location along with a report of activities taken place for circulation amongst other branches and affiliates.

2.2
PUJA

Basic Instructions on Daily Puja:

Begin the puja by blowing the conchshell three times (optional) and bowing prostrate before the deity (optional - as an alternate to making full obeisances one can greet the deity by making the hand mudra of 'pranam' with hands folded touching to the heart area then the head.)

Background music (urumi melam or music specific to the nature of the deity is recommended) can be played or puja can be done in silence. When operating in hours or environs where extra-privacy is needed, one can disregard use of the bell and utilize only for special worship, with all other steps being followed apace.

During the worship when the various items are being waved in front of the deity (i.e. offered) the worshiper should use his/her right hand to offer the items and ring the bell with the left hand as the items are being offered - utilize the bell in this manner with each step as outlined below.

A small light can be utilized that can be turned on that will shine centered on the Kali deity murti. When this light is turned on (room can be darkened so that the light around the Kali deity murti is predominant) the puja has officially begun.

Sit or stand depending on the level of the altar and take one stick of fresh incense from your puja tray. Light the incense and begin by waving the lighted incense three times clockwise pointed toward the area of the feet of Kali (from your line of vision, can be closer or further away depending on the type of altar enclosure) while meditating upon the same. Wave the incense three times next at the waist of Kali, then three times at the head. End by waving the burning incense in a circular motion three times around the entire body of the Kali deity.

Follow this by waving the incense in the exact same pattern towards the image of Lord Kalki Avatara, then to the image of the form of KRSNA located to the left-hand of the deity. If there are any other deities perform the same to them in their order of rank and authority. Finish by waving the incense in the same sequence before the image of the guru and then once again to the Kali deity murti.

Take the container of fresh water from your puja tray and begin by waving the container three times clockwise pointed toward the area of the feet of Kali while meditating upon offering the same to your deity incarnate in the form of murti. Wave the water three times next at the waist of Kali, then three times at the head. End by waving the water three times in a circular motion around the entire body of the Kali deity. Continue with the same sequence as utilized with the incense for the other images, ending with the guru and then once again the Kali deity murti.

After this has been accomplished take some of the water on your finger and place it upon the outstretched tongue of Kali, allowing her to drink. Moisten your fingers with water from the offering water and massage the various limbs, hair and body parts of Kali, ending with the feet. From there place with your fingertip one drop of water at the feet of all the other images in sequence ending with the guru.

If there are other worshipers in the room, take the container in your left hand and pour a small amount of the water into your right palm then let the water from your palm spill onto the heads of each worshiper individually. If there is a large number of worshipers the water can be slung outward into the audience out from the area of the immediate puja space.

End by pouring a portion of the sacred water upon your own head then place this container with the remaining water back onto the puja tray.

Next pick up the fan (whether paper /chinese style or yak-tail whisk) and fan the deity according to sequence, followed by fanning the audience if any others are present. Replace the fan upon the puja tray or onto wall fixture (the latter if utilizing a larger yak-tail whisk.)

Pick up the cloth utilized for cleaning the altar. This can either be a measure of fabric folded in triangular fashion (like a handkerchief) or a wash-cloth, folded once over and then rolled into a

cylinder shape. Sprinkle some of the water from the container onto the cloth and then place the water container onto the altar. Wave the cloth in the same sequence. After this has been accomplished, use the moistened cloth to clean the area around the altar.

After finished replace this cloth onto the puja tray.

Take the mixture of tumeric mixed with rice and using the fingers of your right hand take a small amount of this mixture and put upon a small metal tray used as the offering dish for the deity. If there are others present during puja allow them to also take a portion of this mixture and place it on the tray. Wave before the deity in the same sequence as for the other steps.

The last step of the puja is the offering of the lighted lamp (called "aarathi.") At this point the aarathi lamp should already be prepared with a wick and fueled with oil or ghee. Light the lamp and wave before the deity in the proscribed manner as for the other offering items. When finished, turn to the congregants and offer the lamp to them where they can touch their hands over the flame and then place their hands upon their head, imbuing them with the light of the deity. After they have taken the offered lamp do the same for yourself.

Blow the conchshell three times and turn off the light by the deity, this ends the proscribed procedure for daily puja at all New Bihar Mandir locations.

Each day before new puja begins empty the rice/tumeric from the deities' plate outside the area of the mandir and do likewise with the leftover water from the deities container. Allowing this material to go onto the ground and be consumed by animals will assist them in their spiritual advancement. If demonic deities are present as guardians on the exterior of the mandir and they are created of a material suitable to receive abhishekem (i.e. water poured upon them) you may use the leftover water and pour it on them thus consecrating them in the service of the deity. Ashes from the incense burner can be applied on the foreheads of the worshipers or on the foreheads of demigods and sub-deities who have relation to Lord Siva.

2026 E.V.

Yamaloka

Archives